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Joh. Seb. Bach.



Airs for an Alto voice

From various Cantatas and Masses.

Pianoforte Arrangement by

ROBERT FRANZ.

- | | | | |
|--|----|-----------------------------|---|
| 1. WELL DONE YE GOOD AND FAITHFUL SERVANTS | 4 | 5. THE HERALD COMES, BEHOLD | 5 |
| 2. CRADLE SONG FROM THE CHRISTMAS ORATORIO | 5 | | |
| 3. AIR FROM THE MASS IN G MINOR | 5 | | |
| 4. MORTALS TRUST THIS WONDEROUS MERCY | 3½ | | |

BOSTON

Published by OLIVER DITSON & Co 277 Washington St

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N. York

JOHN CHURCH, Jr.
Cincinnati

BECK & LAWTON.
Philad^a

C. C. CLAPP & Co.
Boston

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Allen A. Brown

Aug 14, 1894

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For the quicker understanding and right execution of some passages, I have added expression marks, which indicate at the same time the course of the musical development. These are intended also to meet various settled prejudices in regard to Bach's music.

The outward uniformity of movement in his compositions leads very frequently in practice—and exceptions only confirm the rule—to an objectionable monotony of rendering and of coloring. Singers think they must deliver the whole in the same kind of tone, with an unvarying exertion of the vocal organ; and naturally the accompanying instruments conform for the most part to the mode of singing. Such execution only shows, that we have lost the understanding of the polyphonic manner of expression, which gives to every part a melody, i. e., an individual expression, and whose very peculiarity consists in the mobility and suppleness of all the parts. The polyphonic style demands the very opposite manner of the singer. He must accommodate himself somewhat to the accompanying instruments, and now and then even subordinate himself to them, since it is all-important to make clear the harmonic connection of the whole, wherein the voice part intervenes in a determining and independent manner. The vocal part is not borne up here by harmonic masses; the more need, therefore, that the singer maintain the most vital relation to the accompanying instruments, always singing into the ever growing, never finished harmony, and always helping (with the rest) to bring out the harmonic whole.

It is the *Singer's* problem, above all, to comprehend in his own consciousness the musical purport of the whole composition, and with this comprehension to inspire his song with life, and into this life draw the accompaniment along with him. The voice must not, as in the homophonic style of later times, dominate over the whole; but it must know how to give life, characteristic expression to the whole. The singer must also feel out the melodic ground-forms underlying the figural and instrumentally treated portions of the song part; he must seize the right accent and right emphasis in each little phrase, thus bringing light and shade into the rendering, which, as a whole, finds firm hold and the best support in the text. This (the text) in Bach's music is of far more importance than is commonly supposed. Not only must it be enunciated clearly; but it must be declaimed with the right feeling and with the closest adherence to the turns and fluctuations of the music; for this, it has been truly said, with Bach expounds the text:—and so *vice versa* it is the singer's business, by an intelligent delivery of the words, to make Bach's musical intentions plain. Great as are the difficulties which single passages present, in view of such claims, the advantages of constant reference to the text are not less great. In most cases this will lead the musical shading in the right way; a good delivery of the text will make the musical significance of certain passages clear for the first time, and in various ways facilitate the right emphasis of musical phrases. And for this reason it has been deemed unavoidable to make any changes in a text sometimes repugnant to our taste.

No doubt, the conventional vocal method, whose whole effort is directed to the brilliant presentation of a richly developed, all-controlling *cantilena*, will prove in many ways unequal to these aims; but this is one more ground for recommending the works of Bach to singers; by earnest study they can learn infinitely much from them, and they will discover ever new beauties of a fine, interior melody beneath his seemingly sophisticated contrapuntal forms. This perception will of itself lead the singer to a live, intense, and variously shaded manner of delivery, lifting him above that poor conception of Bach's music, which thinks it enough to reproduce it solidly and surely, with a literal and even rough fidelity.

It is the duty of the Accompaniment, in its domain, to follow up the same intentions; by a *legato* rendering to make the ear discern the single parts or voices, both in their individual movement and in their constant reference to one another; but, at the same time, to bind those parts together, in all proper places, into a compact, elastic, rounded mass of tone, for a foundation for the voice part.

It will be understood, of itself, that my pianoforte accompaniment involves the freest use of the Pedal. I have omitted the usual Pedal marks, because the ever moving, never resting carriage of the voices [*Stimmführung*] makes it very difficult, and often quite impossible to fix these signs. It must therefore be left to the good taste and discretion of the accompanist, when and how long he will make use of the Pedal:—wide positions of the chords require it in all cases.

After all that has been said, I am very far from claiming any improvements in these *workings over* of Bach's scores, or from seeing anything more in the above hints about their rendering, than what was clearly given in the works themselves. My only problem was, to find the corresponding form best suited to our times. I can assure my readers, I have come to this work with the greatest piety, and I may conclude here with the wish, that all, who shall make use of this Arrangement, may be inspired with the same feeling in their execution.

ROBERT FRANZ.

Halle, August, 1859.

WELL DONE, YE GOOD AND FAITHFUL SERVANTS.

No. 1 of the Alto Aires.

(BACH'S WORKS, Vol. VII, Page 146.)

Andante.

ALTO.

PIANO.

N. B. *

Well done, ye good and faith - ful ser - vants, Whom God hath call'd to

* The use of the Pedal is of course indispensable. See preface, last paragraph but one

homes above! Well done, ye good and faith - - ful ser - vants, well

mf *p* 5

done! well done! well done, ye good and faith - ful servants, well

p *cres.*

done, ye good and faithful, ye good and faithful servants, whom God, whom God hath call'd to homes

p *cres.*

..... above, to life e - ter - - nal! to homes, to homes a - bove.

p *p* *cres.*

First system of the musical score, measures 1-4. The vocal line is a whole rest. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo).

Second system of the musical score, measures 5-7. The vocal line begins with the lyrics "What earth-ly". The piano accompaniment continues with the sixteenth-note pattern. Dynamics include *p* (piano).

Third system of the musical score, measures 8-10. The vocal line continues with the lyrics "crown so worth pos - sessing? What wealth of ev - er - last - ing blessing! And". The piano accompaniment continues with the sixteenth-note pattern.

Fourth system of the musical score, measures 11-13. The vocal line continues with the lyrics "all from Him whose name is Love!". The piano accompaniment continues with the sixteenth-note pattern. Dynamics include *cres.* (crescendo) and *p* (piano).

mf

f

What earth-ly crown so worth 'pos - sessing? What wealth of ev - er -

last - ing bles - sing, And all, and all from Him whose name is Love.

cres.

cres.

p

pp

Well done, ye good and faith - ful ser - vants, Whom God hath call'd to

p *h*

This system contains the first four measures of the piece. The vocal line begins with a piano (*p*) dynamic and a half note 'Well'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

homes a-bove!

p *mf* *p* *mf*

The second system covers measures 5 through 8. The vocal line has a rest in measure 5, followed by a half note 'homes' in measure 6. The piano accompaniment continues with its eighth-note texture, with dynamics shifting between piano (*p*) and mezzo-forte (*mf*) in the right hand.

Well done, ye good and faith - ful ser - vants, Well

mf

The third system contains measures 9 to 12. The vocal line begins with a half note 'Well' in measure 9. The piano accompaniment maintains the eighth-note pattern, with a mezzo-forte (*mf*) dynamic in the right hand.

done, well done, well done, ye good and faith - ful ser - vants, well

p cres. *cres.*

The final system on the page covers measures 13 to 16. The vocal line has rests in measures 13 and 14, followed by 'done' in measure 15 and 'well' in measure 16. The piano accompaniment features a crescendo (*cres.*) in the right hand, starting from piano (*p*).

p *cres.*

done, ye good and faithful, ye good and faithful servants, whom God, whom God hath call'd to homes..

p *cres.*

..... a-bove, to life e - ter - - nal, to homes, to homes a-bove!

p *cres.*

p *mf* *p* *mf* *cres.*

p *dim.* *pp*

John 2nd. 1846

8

and the other

THE END

Joh. Seb. Bach.

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GRADLE BOMB FROM THE CHRISTMAS DAYTONIO.

Handwritten musical score on four staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is faded and the paper shows signs of age.

(Bach's Works, Vol. V, 2, Page 68.)

Andantino con moto.

PIANO. *p dolce.* *espressivo.*

N. B. *

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. The piano part is written in the treble clef, and the celesta part is written in the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piano part begins with a 'dim.' marking and a 'p' (piano) dynamic. The celesta part begins with a 'pp' (pianissimo) dynamic and a 'cres.' (crescendo) marking. The score is divided into measures by vertical bar lines, and the piano part is marked with 'dim.' and 'p' dynamics. The celesta part is marked with 'pp' and 'cres.' dynamics. The score is a single system, and the piano part is marked with 'dim.' and 'p' dynamics. The celesta part is marked with 'pp' and 'cres.' dynamics.

19784

pp Slum - - - - - ber, my dar - - - - - *pp*

pp dolce.

- ling, O sweet..... be thy rest!... *dim.*

Slum-ber, my dar-ling, O sweet be thy rest! *pp* *mp* Dark-ness shall flee from us

pp *p*

più forte. all with thy wak-ing! *pp* Slum-ber, my dar-ling, O sweet be thy rest!

pp

mf
Dark - ness shall flee from us all with thy wak - ing!
mf *f* *sf* *cres.*

mf espressivo *sf*

p dolce.
Slum - ber, my dar - ling, O
dim. *dim.* *pp*

sweet be thy rest! Slum - ber, my dar - ling, O sweet be thy rest!

mf
Dark - ness shall flee from us all with thy wak - ing! Dark-ness shall

flee from us all with thy wak - ing! shall..... flee, shall..

..... flee, dark - ness shall flee, shall flee..... from us

all with thy wak - ing!

espressivo

dim.

pp

p

p

mf

Sleep, ba-by blest, O calm be thy

p

rest, All our hearts in thee re - joic - - - ing, All our

hearts in thee re-joic - - - ing. Sleep,..... baby blest, O

mf *p* *mf* *p* *mf*

calm be thy rest, In thee all our hearts re-joic - - - ing. Sleep,..... ba-by

p *mf* *p*

blest, O calm be thy rest, All our hearts in thee re-joic - - -

mf *p* *p*

- - - ing. Sleep, baby blest, O. calm be thy rest,

sf *sf* *cres.* *cres.*

poco a poco diminuendo

f

All re-joic-ing, all re-joic -

poco a poco diminuendo

molto cres. - f riten.

f

pp

- ing!

espressivo.

dim.

cres.

pp

ritard.

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ROBERT FRANZ.

Halle, August, 1859.

AIR FROM THE MASS IN G MINOR.

No. 3 of the Alto Airs.

(BACH'S WORKS, VIII, Page 130.)

Andantino con moto.

PIANO.

mf *p dolce.*

N. B. *

mf

p Do - mi - ne

p dolce.

p Fi - li u - ni - ge - ni - te,

mf

* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

Do - - - mi - ne Fi - li

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note 'Do' and a quarter note 'mi', then a half note 'ne' and a quarter note 'Fi', ending with a quarter note 'li'. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

u - - ni - ge - ni - te, Do - mi - ne Fi - li u - ni - ge -

The second system of the musical score. The vocal line continues with 'u - - ni - ge - ni - te,' followed by 'Do - mi - ne Fi - li' and 'u - ni - ge -'. The piano accompaniment continues with similar complex textures. Dynamics include *pp* (pianissimo), *p* (piano), and *cres.* (crescendo).

- - ni - te Je - su Chri - - - ste, Do - - -

The third system of the musical score. The vocal line continues with '- - ni - te Je - su Chri - - - ste,' followed by 'Do - - -'. The piano accompaniment continues with similar complex textures. Dynamics include *p* (piano).

- - - - - mi - ne

The fourth system of the musical score. The vocal line continues with '- - - - - mi - ne'. The piano accompaniment continues with similar complex textures. Dynamics include *p* (piano).

Fi - li u - - ni - ge - - ni - te Je - - - su Chri - ste, Fi - li ...

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melodic line and lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *ff* (fortissimo) at the beginning.

..... u - ni - ge - - - ni - te Je - su, ... Je - su Chri - ste, Domine

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines. Dynamics include *p* (piano) and *ff* (fortissimo).

Fi - li u - ni - ge - ni - te Je - - su Chri - ste!

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines. Dynamics include *cres.* (crescendo) and *mf* (mezzo-forte).

The fourth system of the musical score, showing the piano accompaniment. It consists of two staves with chords and moving lines, continuing the musical texture from the previous systems.

7

p Do - - - mi-ne De-us,

ag - - nus De - - i, Fi - li-us Pa - - tris, qui tol-lis pec-

mf ca - - ta mun-di, qui tol-lis pec - ca - - ta mun-di, mi-

mf *p*

cres. - - se - re - - re no - bis!

p *cres.*

Do - - mi - ne De - us, ag - -
più forte.
Tenore marcato.
cres.

- - nus De - i, Fi-li-us Pa - - - tris, qui
p
dim.
p

cres.
tol - - lis pec - ca - - - ta mun - di, mi - se -
mf

re - - re no - - - bis, Domine De - us,
p
p

cres.

ag-nus De-i, Fi-li-us Pa-tris, mi - - - se -

mf *tr* *p dolce.*

re - re no - - bis! Qui tol - -

tr

- lis pec - ca-ta.....

dolce.

sotto voce. *p*

mun - - di, qui

tol - lis pec - ca - ta, pec -

p sempre dolce.

ca - ta mundi, mi - se - re - re no -

mf *f*

- bis, Domine De-us, ag-nus De - i, Fi - li - us

p *cres.*

Pa - tris, mi - se - re - re ne - bis, mi -

mf *cres.*

mf *p* *cres.*

- - - se - re - - - - - re nobis, mi - - se -

mf *p* *cres.*

basso marcato.

lr *riten.* *mf* *p* *dolce.*

re - - - re no - bis!

mf *cres.*

p *mf*

Joh. Seb. Bach.



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ROBERT FRANZ.

Halle, August, 1859.

MORTALS, TRUST THIS WONDROUS MERCY.

Nº 4 OF THE ALTO AIRS.

(Bach's Works, Vol. I, Page 206.)

Andante.

ALTO.

PIANO.

N.B. *

sure - ly die,


Mor-tals, trust this wondrous mer - cy, Lest in sin ye

* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

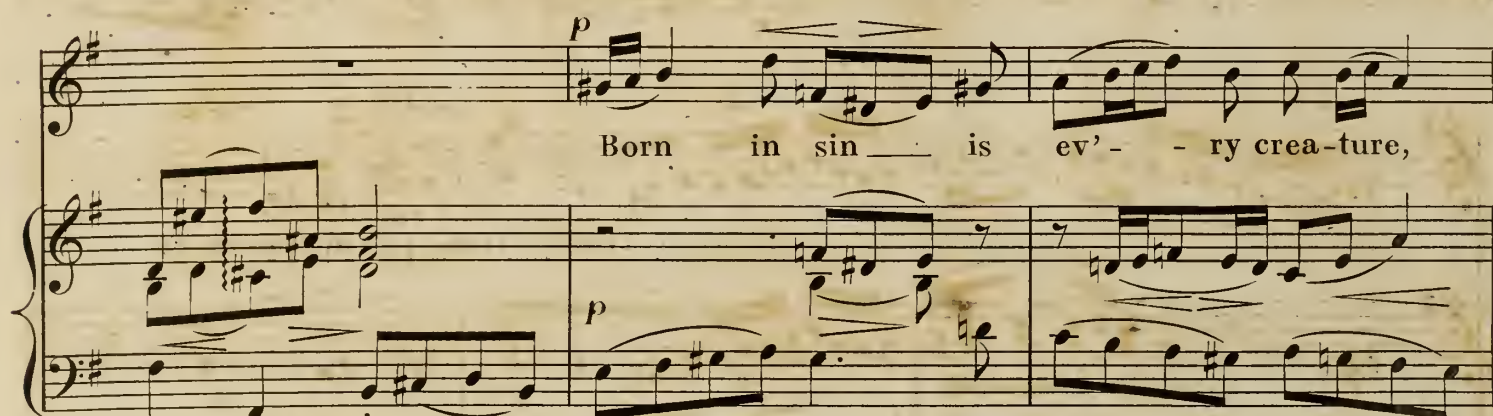
sure - ly die, Lest — ye per - ish ut - - ter-ly!

Mor - tal work and mor - tal thought Will with God a - vail ye

nought, Mor - tal work and mortal thought Will with God a-vail ye nought.



Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



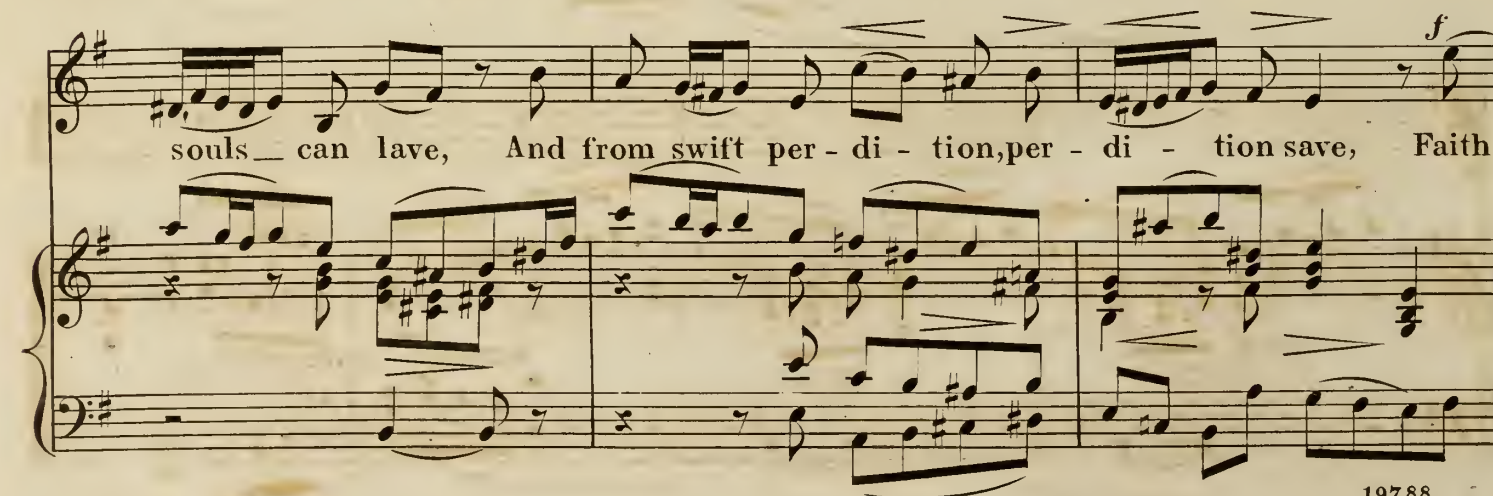
First vocal entry in G major, 4/4 time. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

p Born in sin — is ev' — — ry crea-ture,



Second vocal entry in G major, 4/4 time. The melody continues with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment maintains its rhythmic pattern.

Ev' — — ry soul — is lost — by na-ture, *mf* Faith a — lone our



Third vocal entry in G major, 4/4 time. The melody continues with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

souls — can lave, *f* And from swift per-di-tion, per-di-tion save, Faith

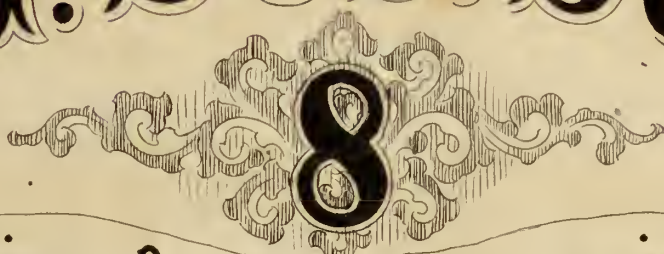
a - lone — our souls — can lave, And from swift per-di -

cen - do. mf ritard. tion, from per-di-tion save!

p dolce. lr f

ritard.

Joh. Seb. Bach.



Airs for an Alto voice

From various Cantatas and Masses.

Pianoforte Arrangement by

ROBERT FRANZ.

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THE HERALD COMES, BEHOLD!

RECITATIVE AND AIR.

Nº 5 OF THE ALTO AIRS.

(Bach's Works, Vol. I, Page 352.)

RECITATIVO.

ALTO. *mf*

The herald comes, Be-hold, your King appears! He calls; O lin - ger

PIANO. *mf*

N.B. *

not, a-rise ye now and speedi-ly go forth, haste where the voice in -

espressivo.

vites; it shows the way, it shows the light, whereby yon bliss-ful fields of

glo - ry all shining we may see be - fore us.

rit.

* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

First system of musical notation. The top staff is a single melodic line with a whole rest. The bottom staff is a piano accompaniment in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a steady eighth-note bass line and a treble line with eighth and sixteenth notes. A piano (*p*) dynamic marking appears in the third measure.

Second system of musical notation. The top staff continues the melodic line with a triplet of eighth notes in the first measure and a crescendo leading to a piano (*p*) dynamic. The bottom staff continues the piano accompaniment, with dynamics alternating between mezzo-forte (*mf*) and piano (*p*).

Third system of musical notation. The top staff has a whole rest followed by a repeat sign. The bottom staff begins with a piano (*p*) dynamic and continues the accompaniment. The system concludes with a repeat sign in the top staff.

Fourth system of musical notation. The top staff has a whole rest. The bottom staff features a piano (*p*) dynamic and a crescendo (*cres*) marking. The system ends with a first ending bracket labeled "1ma" in both staves.

2da *p*

Come, all ye repentant sin-ners, Of the glo-rious prize be win-ners, 'Tis your

2da *p*

cres.

Sa - viour calls and cries, 'Tis your Sa - viour calls and cries! 'Tis your Sa - -

cres. *p*

- - - viour calls and cries - - - , 'Tis your Sa - -

f *p*

- - - viour calls and cries ! Come, all

mf

ye repent - ant sin - ners, Of the glo - rious prize be win - ners, 'Tis — your

cres. *mf* 5

Sa - viour calls and cries! 'Tis your Sa - viour calls and cries!

f *mf*

Ye like

mf *cres.* *p*

sheep — a - stray who wan - der, Cast ye off — your sin - - ful

slum - ber, Heed this call - ing from the skies! Heed this call - ing from a -

bove! Ye like sheep — a - stray who wan - der, Cast ye off —

— your sin - - ful slumber, Heed this call - ing, heed this call - -

- - ing from the skies, this calling from the skies!

p

cres.

mf

Come, all — ye re-pent-ant sin-ners, Of the glo-rious prize be

mf

cres.

win-ners, 'Tis — your Sa - viour calls and cries, 'Tis your Sa - viour calls and

cres.

cries, 'Tis your Sa - - - viour calls and cries _____,

cres. *f* *mf*

'Tis your Sa - - - viour calls and cries _____!

cres. *f* *mf*

Come, all — ye repent-ant sin-ners, Of the — glo-rious prize be —

mf *cres.*

win-ners, 'Tis — your Sa - viour calls and cries, 'Tis your Sa - viour calls and

f *cres.* *mf*



First system of musical notation. The top staff is a vocal line with a whole rest and the word "cries!". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Dynamics include *mf* and *p*.



Second system of musical notation. The top staff is a vocal line with a whole rest. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Dynamics include *mf*, *p*, and *hr*.



Third system of musical notation. The top staff is a vocal line with a whole rest. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Dynamics include *cres.* and *p*.



Fourth system of musical notation. The top staff is a vocal line with a whole rest. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Dynamics include *cres.*, *p*, and *hr*.

Joh. Seb. Bach.



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From various Cantatas and Masses.

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Halle, August, 1859.

O MAN, IN SIN NO LONGER LANGUISH.

O MENSCH, ERRETTE DEINE SEELE.

Nº 6 OF THE ALTO AIRS.

(Bach's Works, Vol. II, Page 314.)

Andante maestoso.

VOICE. 

PIANO. 

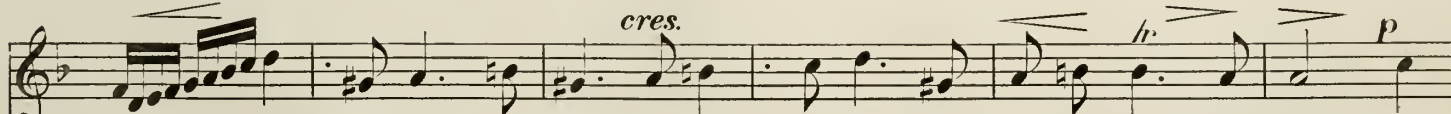
N.B. *



O man, in sin — no lon - ger lan-guish! Ah!

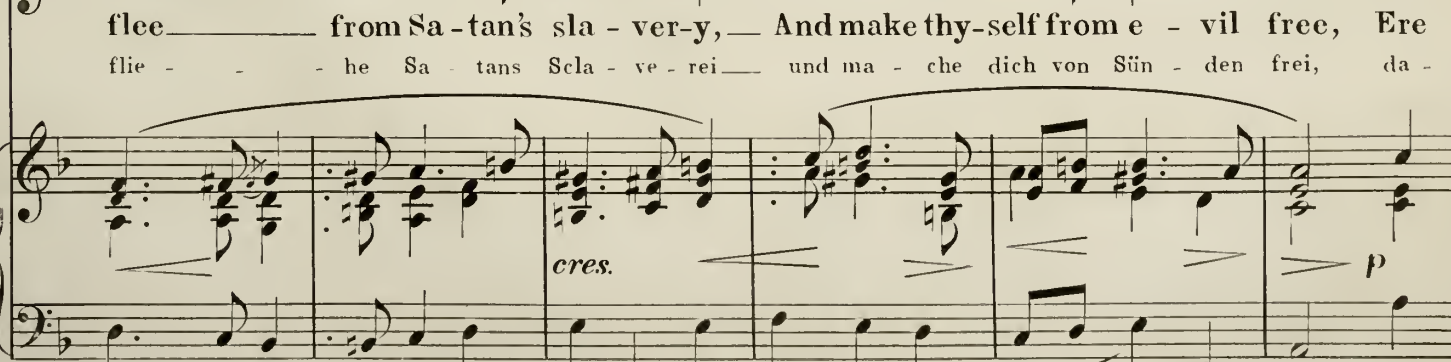
O Mensch, er - ret - - te dei - ne See - le, ent -





flee — from Sa - tan's sla - ver-y, — And make thy-self from e - vil free, Ere

flie - - he Sa - tans Scla - ve - rei — und ma - che dich von Sün - den frei, da -



* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

down yon deep — a-byss of an-guish Grim Death thy soul — to torments draw —
 mit in je - - ner Schwe - fel - höh - le der Tod, so die — Ver-damm-ten plagt —

To writhe where pangs e - ter -
 , nicht dei - - ne See - le e -

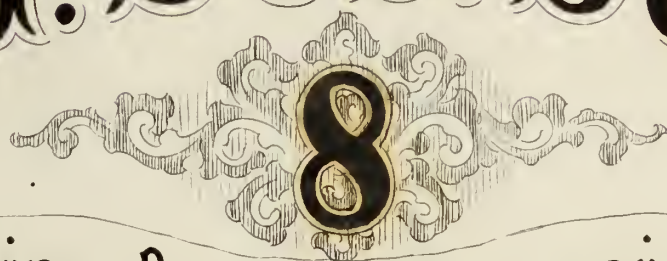
- - - nal gnaw! O man, in sin — no lon - ger lan-guish, man —, in sin no
 - - - wig nagt. O Mensch, er - ret - te dei - ne See - le, Mensch, er - ret - te

*cres.**p**h.*

lon - ger lan - guish! Man, in sin no lon - ger lan - - guish!
dei - ne See - - le, Mensch, er - ret - te dei - - ne See - - le.

*cres.**h.**p**cres.**sf**p**p**cres.**h.**h.**h.**p*

Joh. Seb. Bach.



Airs for an Alto voice

From various Cantatas and Masses.

Pianoforte Arrangement by

ROBERT FRANZ.

- | | | | |
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| 1. WELL DONE YE GOOD AND FAITHFUL SERVANTS | 4 | 5. THE HERALD COMES, BEHOLD | 5 |
| 2. CRADLE SONG FROM THE CHRISTMAS ORATORIO | 5 | 6. O MAN IN SIN NO LONGER LANGUISH | 3 |
| 3. AIR FROM THE MASS IN G MINOR | 5 | 7. A LIFE DEVOUT AND FAITHFUL | 4 |
| 4. MORTALS TRUST THIS WONDEROUS MERCY | 3½ | 8. WITH TREMBLING STEPS I GROPED &c. | |

BOSTON

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This purpose of my labor led me to a freer position towards the originals. A pianoforte arrangement, in the ordinary sense, could hardly answer that purpose. In the first place there are blank spaces here and there in the accompaniments, which in Bach's time were filled by the free intervention of the Organ: these I have had to make good, in obedience to Bach's figured bass, and, so far as possible, in Bach's spirit, by the insertion of complemental parts, each having an individual movement. Then the transfer of the instrumental parts to the piano,—in places where brief passing discords are not smoothed out, as they are in the orchestra, by the carriage of the voices and the variety of the tone-colors—frequently required a changed position of the parts, and sometimes a closer, sometimes a more open distribution of the harmony. The means of the modern Pianoforte technics had to be employed in the fullest measure, in order to reproduce what Bach could entrust to certain obligato parts or to the coming in of the Organ, in a manner at all suited to the piano. Even in the voice part occasional modifications seemed to be required, to avoid hard-nesses, which vanished in the broad spaces of a church, but which would make themselves sensibly felt—and surely much against the purpose of the composer—when executed in a small room at the piano. This has induced me, in certain passages, to let the voice part and the accompanying parts run into one another. Finally, it seemed allowable to depart from the original in places where undoubtedly it merely followed the tradition of the times: as, for instance, in those extended repetitions, in which the last century delighted, but which offend our modern ears, accustomed as they are to shorter forms, injuring rather than helping the impression of the whole.

For the quicker understanding and right execution of some passages, I have added expression marks, which indicate at the same time the course of the musical development. These are intended also to meet various settled prejudices in regard to Bach's music.

The outward uniformity of movement in his compositions leads very frequently in practice—and exceptions only confirm the rule—to an objectionable monotony of rendering and of coloring. Singers think they must deliver the whole in the same kind of tone, with an unvarying exertion of the vocal organ; and naturally the accompanying instruments conform for the most part to the mode of singing. Such execution only shows, that we have lost the understanding of the polyphonus manner of expression, which gives to *every* part a *melody*, i. e., an individual expression, and whose very peculiarity consists in the mobility and suppleness of all the parts. The polyphonus style demands the very opposite manner of the singer. He must accommodate himself somewhat to the accompanying instruments, and now and then even subordinate himself to them, since it is all-important to make clear the harmonic connection of the whole, wherein the voice part intervenes in a determining and independent manner. The vocal part is not borne up here by harmonic masses; the more need, therefore, that the singer maintain the most vital relation to the accompanying instruments, always singing into the ever growing, never finished harmony, and always helping (with the rest) to bring out the harmonic whole.

It is the *Singer's* problem, above all, to comprehend in his own consciousness the musical purport of the whole composition, and with this comprehension to inspire his song with life, and into this life draw the accompaniment along with him. The voice must not, as in the homophonus style of later times, dominate over the whole; but it must know how to give *life*, characteristic expression to the whole. The singer must also feel out the melodic ground-forms underlying the figural and instrumentally treated portions of the song part; he must seize the right accent and right emphasis in each little phrase, thus bringing light and shade into the rendering, which, as a whole, finds firm hold and the best support in the text. This (the text) in Bach's music is of far more importance than is commonly supposed. Not only must it be enunciated clearly; but it must be declaimed with the right feeling and with the closest adherence to the turns and fluctuations of the music; for this, it has been truly said, with Bach expounds the text: and so *vice versâ* it is the singer's business, by an intelligent delivery of the words, to make Bach's musical intentions plain. Great as are the difficulties which single passages present, in view of such claims, the advantages of constant reference to the text are not less great. In most cases this will lead the musical shading in the right way; a good delivery of the text will make the musical significance of certain passages clear for the first time, and in various ways facilitate the right emphasis of musical phrases. And for this reason it has been deemed inadvisable to make any changes in a text sometimes repugnant to our taste.

No doubt, the conventional vocal method, whose whole effort is directed to the brilliant presentation of a richly developed, all-controlling *cantilena*, will prove in many ways unequal to these aims; but this is one more ground for recommending the works of Bach to singers; by earnest study they can learn infinitely much from them, and they will discover ever new beauties of a fine, interior melody beneath his seemingly sophisticated contrapuntal forms. This perception will of itself lead the singer to a live, intense, and variously shaded manner of delivery, lifting him above that poor conception of Bach's music, which thinks it enough to reproduce it solidly and surely, with a literal and even rough fidelity.

It is the duty of the Accompaniment, in its domain, to follow up the same intentions; by a *legato* rendering to make the ear discern the single parts or voices, both in their individual movement and in their constant reference to one another; but, at the same time, to bind those parts together, in all proper places, into a compact, elastic, rounded mass of tone, for a foundation for the voice part.

It will be understood, of itself, that my pianoforte accompaniment involves the freest use of the Pedal. I have omitted the usual Pedal marks, because the ever moving, never resting carriage of the voices [*Stimmführung*] makes it very difficult, and often quite impossible to fix these signs. It must therefore be left to the good taste and discretion of the accompanist, when and how long he will make use of the Pedal:—wide positions of the chords require it in all cases.

After all that has been said, I am very far from claiming any improvements in these *workings over* of Bach's scores, or from seeing anything more in the above hints about their rendering, than what was clearly given in the works themselves. My only problem was, to find the corresponding form best suited to our times. I can assure my readers, I have come to this work with the greatest piety, and I may conclude here with the wish, that all, who shall make use of this Arrangement, may be inspired with the same feeling in their execution.

ROBERT FRANZ.

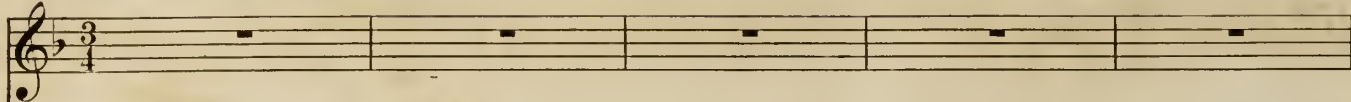
Halle, August, 1859.

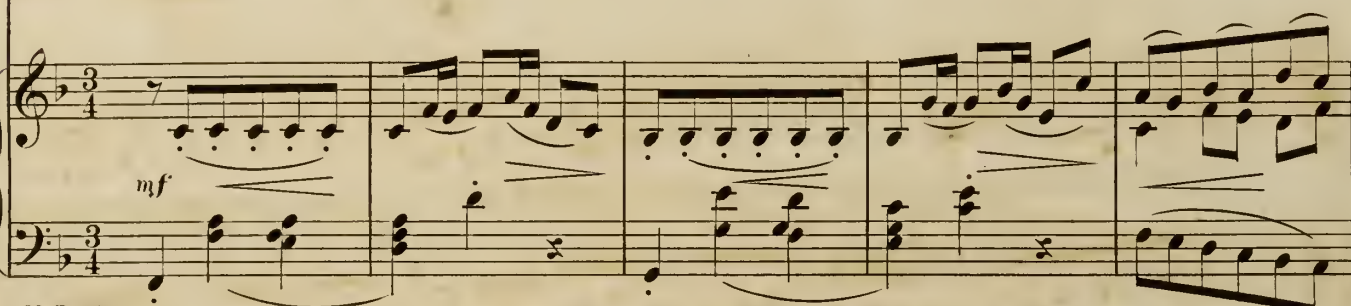
A LIFE DEVOUT AND FAITHFUL.

Nº 7 OF THE ALTO AIRS.

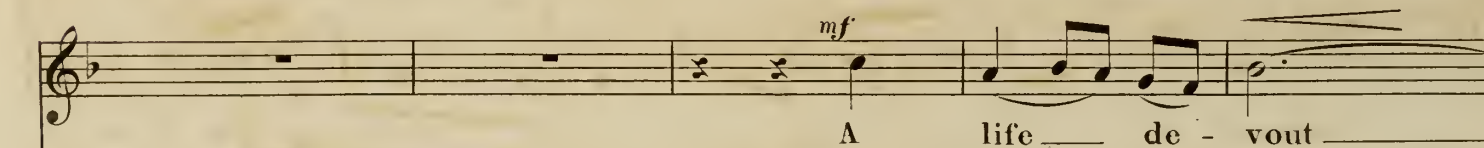
(Bach's Works, Vol. V, I, Page 127.)

Andante con moto.

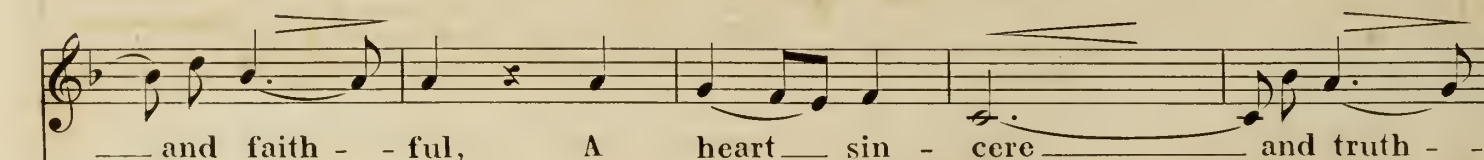
VOICE. 

PIANO. 

N. B. *


A life de - vout




and faith - - ful, A heart sin - cere and truth - -



* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

ful, Shines clear 'fore God and man al-way, 'fore God

cres.
—, Shines clear 'fore God, 'fore God, 'fore God and man al-way, 'fore God and man al-way.

cres. *mf*

mf *cres.*
A life de - vout, a life devout and faithful, A heart sin -

cres.

h
cere and truthful, Shines clear 'fore God and man al-way.

f

mf

The Chris-tian's

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4 in the fifth measure, with the lyrics "The Chris-tian's" underneath. The piano accompaniment (grand staff) consists of continuous sixteenth-note patterns in both hands, with a *mf* dynamic marking above the fifth measure.

ways ———, the Christian's ways and do — — — — —

This system contains the next two staves. The vocal line continues with a half note G4 and a quarter note A4 in the first measure, followed by a half note G4 and a quarter note A4 in the second measure, with the lyrics "ways ———, the Christian's ways and do" underneath. The piano accompaniment continues with the same sixteenth-note patterns.

— — — — — - ings, His com-ings and his go — — —

This system contains the next two staves. The vocal line continues with a half note G4 and a quarter note A4 in the first measure, followed by a half note G4 and a quarter note A4 in the second measure, with the lyrics "— — — — — - ings, His com-ings and his go" underneath. The piano accompaniment continues with the same sixteenth-note patterns.

cres.

ings, Should all be open as the day ———, His comings and his

cres.

This system contains the final two staves. The vocal line continues with a half note G4 and a quarter note A4 in the first measure, followed by a half note G4 and a quarter note A4 in the second measure, with the lyrics "ings, Should all be open as the day ———, His comings and his" underneath. The piano accompaniment continues with the same sixteenth-note patterns, with a *cres.* dynamic marking above the fifth measure.

go-ings, Should all be o - pen as the day. The Christian's ways and do-ings,

His comings and his go-ings, Should all be o - pen as the day. The Christian's ways and

do - - ings, His comings and his go - - ings, Should all be o - pen as the

day ———, Should all be o - - pen as the day. A

life de - vout and faith - - ful,

p

p

This system contains the first five measures of the piece. The vocal line begins with a half note 'life', followed by a dotted half note 'de - vout', and then a half note 'and' followed by a dotted half note 'faith - - ful,'. The piano accompaniment starts with a half rest, then enters in measure 2 with a steady eighth-note pattern in both hands. Dynamics include piano (*p*) in measures 2 and 4.

cres.

This system contains measures 6 through 10. The vocal line is silent. The piano accompaniment continues with the eighth-note pattern, which becomes more complex with sixteenth-note runs in measures 8 and 9. A crescendo (*cres.*) is marked in measure 8.

mf

A life de - vout and faith - - ful, A

mf

This system contains measures 11 through 15. The vocal line begins with a half rest, followed by a half note 'A', then a dotted half note 'life', a half note 'de - vout', a half note 'and', a dotted half note 'faith - - ful,', and ends with a half rest 'A'. The piano accompaniment continues with the eighth-note pattern. Dynamics include mezzo-forte (*mf*) in measures 11 and 13.

heart sin - cere and truth - - ful, Shines clear 'fore

cres.

cres

This system contains measures 16 through 20. The vocal line begins with a half note 'heart', a dotted half note 'sin - cere', a half note 'and', a dotted half note 'truth - - ful,', and ends with a half note 'Shines clear 'fore'. The piano accompaniment continues with the eighth-note pattern. Crescendos (*cres.* and *cres*) are marked in measures 17 and 20.

God and man al-way, Shines clear 'fore God —, 'fore God —, shines clear 'fore

cres.

cres. *f*

God and man al-way, 'fore God and man al-way, 'fore God and man al-way.

poco rit.

mf

cres.



Joh. Seb. Bach.

8

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From various Cantatas and Masses.

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ROBERT FRANZ.

Halle, August, 1859.

WITH TREMBLING STEPS.

Nº8 OF THE ALTO AIRS.

(Bach's Works, Vol.VII, Page 98.)

Andante.

VOICE.

PIANO.

p

N.B. *

* The use of the Pedal is of course indispensable. See Preface, last paragraph but one.

p
With trem - - bling steps — I groped — in blindness,

p
With trem - - bling steps — I groped — in

mf
blind-ness, But Je - sus looked on me in kind - - ness, But Je - sus

cres.

looked on me in kind-ness, And to the Fa - ther leads me, and to the

Father leads me on! With trem - bling steps I groped in

cres. *mf*

blind-ness, with trembling, with trembling, with trem - bling

p *dim.* *dim.*

steps I groped in blind-ness, But Je - sus look'd on me in kind -

- - ness, But Je - sus looked on me in kind-ness, And to the Fa - ther

cres. *cres.*

cres.

leads me, and to the Fa-ther leads me on!

mf

cres.

cres.

p

When loads — of sin — were on — me

p

weigh-ing, When loads — of

mf *p*

sin — were on — me weighing, sins — were on — me

cres.

weighing, Thy voice, my Je - - - sus, cheered me, say - ing Thy love for me e -

cres. *cres.*

nough hath done, for me e-nough hath done!

mf

p

When loads — of sin — were on — me weighing, When loads — of

p

cres.

sin — were on — me weighing, sins — were on — me

cres.

cres.

weigh-ing, Thy voice, my Je - - - sus, cheered me, say - ing Thy love for me e -

cres.

nough hath done, for me e-nough hath done, Thy love — for me —

e - nough hath done, for me e-nough hath done.

The first system of the musical score. The vocal line (treble clef) begins with a half note 'e' followed by a dotted half note 'nough'. The piano accompaniment (grand staff) features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The lyrics 'e - nough hath done, for me e-nough hath done.' are written below the vocal line.

The second system of the musical score, featuring piano accompaniment. The vocal line is silent. The piano accompaniment continues with complex rhythmic patterns. A dynamic marking 'p' (piano) is present at the beginning of the system, and a 'cres.' (crescendo) marking is present towards the end.

The third system of the musical score, featuring piano accompaniment. The vocal line is silent. The piano accompaniment continues with complex rhythmic patterns.

The fourth system of the musical score, featuring piano accompaniment. The vocal line is silent. The piano accompaniment continues with complex rhythmic patterns. A 'cres.' (crescendo) marking is present at the beginning of the system.

